

RECENT DRAMATIC HAPPENINGS



ETHEL BARRYMORE

[From Our New York Dramatic Correspondent.]

FRANK DANIELS and Louis Mann were the stars in the latest productions that the dramatic faena steered before the gales of New York criticism. "The craft on which the versatile comedians are journeying have weathered the tempests that always assail newly launched stage craft, although under-standable weaknesses exist in their under-standable as well as superstructures. I refer to the craft, not the comedians."

Both the plays are musical comedies with tuneful songs, pretty girls and nuchness of color. Mann is at the Casino, and his play is "The White Hen," written and rewritten by Rodolphe Penfield, music by Gustave Kerker and lyrics by Rodolphe Penfield and Paul West.

Louis Mann's Role.

There is far less to the plot of "The White Hen" than there is to the average musical comedy, and its diaphanous nature can be imagined. Mann plays the role of Hensie Blinder, proprietor of the White Hen, a hotel in the Austrian Tyrol, and his name would well have been Blander. Hensie goes to Vienna to see the sights. He gets into an argument with an automobile and finishes a lover. Thereupon he consults a lawyer, one Erich Weiss (well played by R. C. Herz) and finishes still more a loser. After the lawyer tells Hensie how much it will cost him to sue the automobile owner

Hensie asks, "How much am I out if I win the case?"

Hensie has still another shock. He becomes enamored of the gay young assistant of Attorney Weiss, a petite brunette named Lisa Sommer, excellently played by alluring Lotta Faust. Before he gets his wish of marrying Lisa and "being happily ever after," as no married couple ever does, Hensie is convinced by Attorney Weiss, who also runs a matrimonial bureau, that he has married two or three other women. Few men would recover after hearing news like this, but Hensie is no ordinary mortal—he is a hotel keeper—and the way in which he gets rid of the supposed additional wives is refreshing to every married man in the audience.

Louis Mann's character sketch of Hensie is one of the best things he has ever done. At times he puts the audience into almost uncontrollable laughter.

Lotta Faust and Louise Gunning.

Two of the chief features of the production are Lotta Faust and Louise Gunning, the latter playing the light-



FAMOUS GALLEY SCENE FROM "BEN-HUR"

some role of Pepl Gloeckner, a much sought after illuminant of the company, supposed to be playing at the Burgtheater, Vienna.

Both Miss Faust and Miss Gunning sing engagingly and sword their respective attractive presences bounteously about the stage.

The setting of the second and last act was especially attractive, showing a scene in the Tyrolean Alps, outside the White Hen.

"Captain Jinks" Revived.

Ethel Barrymore has revived her first starring success, "Captain Jinks," at the Empire theater, recently vacated by Ellen Terry and her London com-

pany. "Captain Jinks" is one of Clyde Fitch's most pleasing plays, and Miss Barrymore will make it a prominent part of her repertory during the remainder of the season, both in New York and on the road.

Miss Barrymore gave a repetition of her former interesting performance of the role of Mme. Trenton, and Bruce McRea appeared as her leading support, in the role of Captain Robert Carrollton Jinks.

"The Road to Yesterday."

Robert L. Dempster, who has scored in "The Road to Yesterday," at the Herald Square theater, is a son of a wealthy merchant of Buffalo. From his

accurate and effective playing of the role of Jack Grottores one would not think that he has had but three years' experience on the stage. But such is the case.

"The Road to Yesterday" is to be sent to London after the conclusion of its run at the Herald Square theater, about the 1st of April. The piece will open at the Waldorf theater, London, under the direction of the Shuberts. Minnie Dupree, who is now playing the leading role, will be seen in England with the entire New York company.

"Ben-Hur."

Klaw & Erlanger's famous production of "Ben-Hur" has returned to



INA BROOKS

New York once more. It is at the Academy of Music, and, strangely enough, the drawing powers of the potential drama seem in nowise impaired by its sensational career throughout the cities of the United States. The play has made millions for its owners. The big scenes of its former productions are seen, the view on board the Roman galley, with Ben Hur tugging at the oar; the chariot race, etc.

Ina Brooks.

Ina Brooks, who is playing with Annie Russell in "A Midsummer Night's Dream" and meeting with success in the role of Titania, has been well spoken of by well known critics. She formerly played in the companies in support of Katherine Kidder and Blanche Walsh.

Frederick Tringello

ERMETE NOVELLI.

The Great Italian Actor, Now Starring in United States.

Ermete Novelli, the Italian actor, now on a starring tour of this country, is sometimes called the Edwin Booth of Italy. His first visit to the United States was made two years ago. Since the death of Salvini he has been recognized as the head of his profession in Italy. He is supported by Olga Jinis-



ERMETE NOVELLI

ni, who is one of the most famous of Italian actresses and who has been his leading woman for about twenty years. Signor Novelli is tall and strongly built, and the stage has been his home since childhood. His father was a count who ran away from home because he was averse to becoming a priest and who was acting as prompter in a theatrical troupe traveling through Italy when the son Ermete was born. The child's playthings were marionettes and his recreations the performances of dramas in miniature. He was successively waiter in a restaurant, barn-stormer, comedian and finally tragedian. He plays comedy and tragedy with equal facility and is very versatile, having a repertory of about 100 plays. Six of Shakespeare's dramas are numbered in this list. Signor Novelli is about fifty-five years old. He has made several tours of leading South American countries and came to the United States for his present tour from Mexico, where he was received with much enthusiasm.

EVELYN THAW'S MOTHER.

Mrs. Charles J. Holman and Her Attitude Toward Her Daughter.

There has been much discussion during the Thaw trial over the conduct of Evelyn Nesbit Thaw's mother, Mrs. Charles J. Holman, in allowing her daughter to come in such close contact with the dangers of New York's "Great White Way" and in taking money from both Stanford White and Harry K. Thaw. The testimony in the case indicates that she shared in the funds supplied Evelyn by White and that some of the latter's checks were made out directly to Mrs. Holman's order. Evelyn Thaw on the stand always sought in her testimony to exculpate her mother from blame for taking money from White and frequently asserted that Mrs. Holman was not



MRS. CHARLES J. HOLMAN.

aware that there was anything wrong in her daughter's relations with the architect.

It has been declared that Mrs. Holman aided the prosecution in the now famous trial on account of bitterness against Thaw and supplied District Attorney Jerome with facts about her daughter to be used in discrediting the latter's testimony. Mrs. Holman herself has kept out of the public eye as much as possible during the trial and has refused to be interviewed. She was first married to Winfield Scott Nesbit, a Pittsburgh lawyer. After his death the family were in straitened circumstances, and it was in this way that Mrs. Nesbit, as she then was, came to allow Evelyn to pose for photographers and later for artists. She kept a lodging house in Pittsburgh at one time. According to Evelyn's testimony, there were many lines in Mrs. Holman's career when she did not know where the next meal was to come from. Statements emanating from Evelyn's mother since the Thaw case came into prominence have been given out by her present husband, Charles J. Holman. He recently denied that his wife had given Mr. Jerome a statement with which to embarrass Evelyn on the witness stand.

Breezy Talk of the Sporting World—Racing—Hunting

THE two southern Derbies to be run at New Orleans are now attracting the attention of horsemen throughout the United States. The first of these, the City Park Derby, is to be decided on March 16, and the other, the Crescent City Derby, on March 25. With \$16,000 guaranteed in the former race and \$15,000 added in the latter, even they will be the most valuable fixtures ever before decided in the south, therefore the performances of any of the leading candidates are noted with a great deal of interest.

Recently it looked as though both Derbies would be at the mercy of Burlew & O'Neil's trio—Gild, Judge Post and Sir Toddington. Then came the brilliant performance of James McCormick's "Tiling" in the Merchants' handicap at one mile, in which the son of Hastings and Butte defeated a good field easily, with, however, only a feather of ninety-five pounds on his back. Clever as this performance was,

it was nowhere as good as that of Gild in the initial handicap at City Park, Dec. 10, in which the then two-year-old picked up 165 pounds, covered big weight by the scale and beat a field of the best horses in training over the mile journey.

So far Gild, Tiling and Judge Post stand out in the light as the best Derby types located at New Orleans. Gild and Tiling especially are types for early derby contests. They are big, muscular colts that can carry weight, an important consideration over a mile and a furlong or a mile and a quarter journey, the latter being the distance of the City Park race, so early in the year.

Another promising candidate, as judged by his two-year-old form, is Mr. Corrigan's Planter, by his imported horse, Planudea. Last summer at Latonia Plante, which was then a heavy, undeveloped youngster, gave every evidence that he might grow into pretty nearly a first class horse. With

the growth and filling out that have come since then he may prove a hard nut to crack in the City Park event. L. A. Cella's Conville and Chinn & Forsythe's Montgomery, which are being trained in Memphis, are probably the class of the Derby material, and one or another of these may upset the traditions of the Crescent City Derby, which has rarely been won by a Memphis trained horse, and capture the prize.

A Sport Yarn From Boston.

A member of the Boston Athletic association is known by the writer to be a very conceited individual, and particularly so as concerns his ability to shoot. He has had unusual success in hunting small and large game, and he is always anxious to tell everybody and anybody about his great skill, his expensive guns, how many states he has hunted in and also in his free with advice to others. He knows more about finding quail than any pointer dog or setter that ever nosed his way through a scrubby field. He can see a gray fox a mile off under a rock heap on the darkest night.

Early in the winter some associates of Mr. Boaster invited him to a shooting box on the Atlantic coast, where ducks and geese flocked in large numbers. Of course he would go, even if he was the only one of the party that could kill a duck in full flight.

His friends slyly got hold of Mr. Boaster's supply of shells on his arrival at the field of execution, and extracting the leaden pellets from them, filled them with sand. Like most experienced gunners they often relied on their own shells, and they had all the necessary implements at hand for doing a job that would defy the minutest external inspection. They sat in the bleak east wind coming in over Chesapeake bay, did a party of five hunters, four were killing ducks right and left and overhead a big session presented. One was killing nothing but the air, and his chances of salvation hereafter. Likewise, he was wondering what on earth possessed the powder in his shells that it should cloud and smear the brightly polished interiors of his gun barrels.

On the way down to the river he had regaled his friends with accounts of a week's hunting on the Suwanee river, in Florida, where he killed, he said, ninety-eight wild turkeys in three days and a morning.

He tried to borrow some shells of his friends, hoping to change his luck. "Huh," said they, "only a cheap sport would blame it on the shells. We can't use any of yours in exchange, for they are loaded too heavily for our light guns, as you have often told us."

Adding Insult to Injury.

"By the way," one of the conspirators asked, after Mr. Boaster's tenth consecutive miss, "did some one hold your



CALVIN DEMAREST, NOTED AMATEUR BILLIARDIST, A LEADING FIGURE IN CHICAGO SEASON.

gun and aim for you, while you pulled the triggers, down there in Florida when you shot ninety-eight wild turkeys?"

"—x!—rats," was the answer. "Or did you shoot them hanging in a butcher shop?"

One day later Mr. Boaster was gazing at a still visible portion of the ruins left in the wake of the great Baltimore fire and waiting for the next train to Boston, via Philadelphia and New York.

He was mystified, on arriving at the Boston A. A.'s comfortable club house, in quest of a Turkish bath and a big brown bottle, to find a telegram from his friends on the Chesapeake reading this wise:

"You were in hard luck, old pal, but you had your sand and grit with you."

him to send his remaining shells back, to be examined and exchanged. Mr. Boaster had answered as follows:

"Have none of that lot of shells left. Throw them into Chesapeake bay after missing twelfth consecutive shot."

One of the four companions of Mr. Boaster is going to tell the story in detail at a forthcoming "smoker" to be given at the B. A. A. club house.

PITCHERS' PERCENTAGES.

Secretary John E. Bruce of the National commission has been asked to give an authoritative decision concerning a pitcher's showing in the percentages of games won and lost in case he is taken out during the game, also as to the showing of the man who replaces him. Mr. Bruce's reply follows:

"If the pitcher is taken out while his team is in the lead, the game, if carried to its conclusion, is credited to him. If he is taken out when his side is behind and the game is lost, the game is charged

against him. If he is taken out when his side is in the lead, his successor gets the credit."

Mr. Bruce should have added that if a game is tied when the pitcher is taken out he does not figure in the percentages at all, the credit going to his successor according to result. This is obvious, and yet we have a decision to make on this almost daily, so difficult is it for many to grasp even a self-evident proposition.

THREE-YEAR-OLDS MUST RETAIN CLASS.

It is plain enough that upon the coming three-year-olds will fall the burden of maintaining "class" in 1907. It is a frail dependence to rely upon a return to form of horses once under suspicion of unsoundness.

Luckily there were many high class two-year-olds out in 1906. Some may think Salvadore was the best, while others might declare for Peter Pan, Electioneer or De Munda. Then again there may be some dark one in reserve, though on the American turf an unexposed two-year-old of class is a rarity. The American system of rapid development of young horses cannot fail to have its effect in an almost equally rapid retirement well before they are through with four-year-old racing.

It might be an object lesson for American turfmen to compare the values of the richest two-year-old stakes in France and England with the values of the stakes for older horses. In America the most valuable stake is for two-year-olds. In England there are three \$50,000 stakes for three-year-olds and upward and for four-year-olds. In France the most valuable stake is the Grand Prix, for three-year-olds. In the course of two years it will be an \$80,000 stake.

BURKE A JEKYLL AND HYDE.

Jimmy Burke is the Dr. Jekyll and Mr. Hyde of baseball. On the field the Kansas City manager is a raging tyrant and a semi-rowdy. Off the field he is as pleasant a gentleman as one would want to meet.

Jimmy is also the "handshaking kid." He pumps one's arm with the vigor of an engine piston and is known in baseball as the "knight of the grip."

Jimmy likes to play baseball, although he has been treading the paths of the national game for seven or eight years. He is proud of his club and his first effort as a minor league manager. It is not his first experience, however, as he had charge of the St. Louis Nationals for a greater part of last season; but, being a St. Louis boy, he found he was without honor in his own country and lost his job in the majors.

Burke thinks the American association is easily the greatest minor league won, is credited to him. If he is taken out when his side is behind and the game is lost, the game is charged



"MYSTERIOUS BILLY" SMITH, ONCE FAMOUS WELTERWEIGHT, WHO RETURNS TO THE RING.

"Mysterious Billy" Smith is coming out on the trail once more. This shifty slugger of years past, tempted by the talk of big purses offered at Nevada mining towns, thinks the public will hand out good coin to see him fight. He has conducted a beverage emporium in Portland, Ore., during the last few years.